

*The Musical Club of Hartford*

*Incorporated*

*The Pursuit of Music*

*Volume IV*

*2001-2016*

*125th Anniversary*

*1891-2016*

*Compiled by*

*Virginia Allen and Anne Mayo*

*Dedicated to*

*Marjorie Jolidon*

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Credits: Thanks to the Photography Committee, chaired by Nicole Chapman, for the photographs in Vol. IV

## INTRODUCTION

*The Pursuit of Music, Volume IV*, tracks the past fifteen years at the Musical Club of Hartford. It begins with 2001 in the second half of Florence Bowmar's presidency and goes through the Spring of 2016, with the conclusion of the celebration of our 125th Anniversary.

Contained herein you will find a detailed account of the events, as written by each President of the Club. Also included are lists of Concert performances and Musical Exploration programs, special reports and photos galore. "Sidelights" are interesting topics to amplify the chronological reports.

The Musical Club of Hartford continues its tradition of outstanding performances by members and guest artists, sponsorship and encouragement of young and upcoming students, and endeavoring to sustain our place as a vital part of the musical scene in Hartford.

Onward, to the next major anniversary!

Your editors,

*Virginia Allen and Anne Mayo*

November 2016

## Chapter 1

### Dedication: Marjorie Jolidon



This volume of Pursuit of Music is dedicated to a wonderful Musical Club supporter, Marjorie Jolidon, who was Musical Club President from 1995 to 1997. She received music degrees from NYU, and taught high school students for eight years in Suffield and thirty years in Bloomfield, as well as serving as organist at numerous Baptist churches in the area. She loved dogs (especially beagles) and served as treasurer of the Farmington Kennel Club. She and her husband bought a much-beloved seaside cottage in the 1950s in Old



*Carol Hunt and Marjorie Jolidon  
at Muriel Ainley's  
100th birthday party*

Saybrook. It was there that she spent her final years after her husband died. With no children and no family members remaining, Marjorie decided to give back to the musical arts in Connecticut and divided her residual estate among Hartford Symphony, Good-speed Opera House, Musical Club of Hartford, the Katherine Hepburn Cultural Arts Center, and the Hartford Guild of Organists. Musical Club has designated her gift to support guest artist concerts given by the club in what is now entitled the Jolidon Concert Series.

## Chapter 2

### President's Report

### 2001-2002

### Florence Bowmar



Now that we do not have to fear the changing of the century from 1999 to 2000 we can proceed with our lives, and our 120th anniversary in 2010.

We have changed our meeting place from "The Town and County Club" to "Westminster Presbyterian Church" on the corner of Boulevard and Ridgewood Road in West Hartford. The church has provided us with the use of its large sanctuary for our many programs, and its Fireside Room for smaller meetings. A Steinway piano and a fine pipe organ are available for members to play. The acoustics are excellent and provide an atmosphere for beautiful music.



*Westminster Presbyterian Church*

We also have delved into making websites for providing the public with information about the Musical Club of Hartford, Inc., specifying how to join and offering an invitation to attend its programs. Anne Mayo was knowledgeable about this and got us a free site that the Hartford Courant was offering to non-profit organizations. They dropped that program after a year, but we were able to find an alternative hosting Internet Service Provider.

Dagmar Gunther-Stirn brought to our attention the fact that the club did not have a bona fide Musical Club seal to use on legal documents. She pursued

the sources for having one made and got it done. The Musical Club of Hartford, Inc. now has a beautiful seal to use when necessary.

The programs that were presented in the years 2001-2002 were centered around musical quotations by composers. Some of these were quite amusing and yet had a bit of truth to them!

"Do not go. You are not suited to the great world and you speak so few languages!" (Mozart writing to Haydn)

To which Haydn replied:

"But the language I speak is understood the world over."

Charles Ives ruminating on why it was his music seemed to upset people, ruefully asked himself, "Are My Ears On Wrong?"

"I know that twelve notes in each octave and the varieties of rhythm offer me opportunities that all of human genius will never exhaust." - Igor Stravinsky

So Musical Club will continue on into the future with endless numbers of notes and many continuous, varying rhythms!

Play On Musical Club Members!

*[Florence Bowmar died on October 5, 2016.]*



*Leonor Snow, Laura Mazza-Dixon, Susan Allen*

## Chapter 3

### President's Report

2002-2004

Colette Switaj



My tenure as president was a pleasant as well as demanding interlude in my musical journey. The transition was made much easier by serving under the leadership of our previous president Florence Bowmar. Board meetings at her home were a mix of congeniality and liveliness. I tried to continue this atmosphere at my Board meetings. Of course, conversation and refreshments were always in evidence. It seems musicians need to nourish the body as well as the soul!

I thought it would be beneficial for me to participate in the updating of the manuals outlining the duties of the various committee chairs listed in the yearbook. This gave me an overview of their responsibilities when replacements were needed (usually every two years). All this was accomplished the summer prior to starting my presidential term.

I did find throughout my two very active years, that the Board and all fellow Musical Club members were graciously willing to assist me, and creative in solving problems as they arose, including the planning of musical offerings.

The Concert Committee gave us the Adaskin Trio, with a last minute substitute violist, Carlos Boltes, and an exciting pianist, Sooka Wang, who joined the trio in Kreisler's *Syncopation* and Mozart's *E-flat Quartet*. We were also privileged to have international performers: Ulrich Urban, pianist from Leipzig, who also gave a master class. When a trio from East Germany was unable to surmount visa difficulties, Elizabeth Austin, true to form, stepped in at the last moment with four of her composer colleagues. It turned out to be a most unusual program with much audience participation.

In addition, as I was part of the Storrs Scholarship Committee, it was a privilege for me to meet advanced and extremely talented pianists. Considering that the students emanate from various countries, e.g. Spain, Brazil, Russia, China, Taiwan, Uzbekistan, their camaraderie in such a competitive field is all the more remarkable. This clearly was in evidence at the awards luncheon at the Town and County Club, when the conversation

was light and personal. It is very rewarding to assist these talented students, and to follow them locally in their performance activities. Kudos to Susan DeWolf, chair of the committee, and to Audree Raffay, luncheon chair, for their dedication.

We did endeavor to start an outreach program at the Farmington library. The first program was cancelled due to a winter storm. The second program in March included a string quartet as well as Mary Lou Rylands, 'cello and Benita Rose, piano. Perhaps this will be continued in the future. A few Board members, as well as the Bulletin Chair Ilene Kaplan and I, investigated a variety of venues in Hartford and surrounding towns. I do feel that the trips to various locations in the Hartford area were not wasted. As there are a number available, we should utilize our musical talents and show our love of music by using additional venues.



*Audree Raffay with the Storrs Scholars of 2002*

*String Quartet with Susan Cutlip, Elizabeth Hamilton, Irene Sisk and Constance Sattler*



*Back row, left to right: Miriam Kennedy, Elizabeth Hamilton, Irene Sisk, Jean Mankey  
Front row: Freda Sackter, Susan Allen,*



## Chapter 4

### President's Report

2004-2006

Susan Allen



These were very interesting years. The nation was preoccupied with an attack on our soil, followed by our entry into two wars and increased political polarization at home. A recently booming economy was faltering and plagued by scandals. Affordable healthcare, global warming and the outsourcing of jobs were serious concerns for many. Individuals were busier than ever, sometimes working more than one job or for several causes. Where would the energy come from to run our club?

Our members were dedicated musicians and music lovers, but it was clear that to avoid overwhelming our volunteers, our venerable organization would benefit from some paperwork overhauls, eliminating outdated, ambiguous or inconsistent information or tasks, and providing everything necessary to ensure continuity.

Using computers and some non-musical skills of several members, many job descriptions were revised. Possibly the most significant change involved lightening the load of the president. The Board felt strongly that this was a very necessary move, so halfway through my term, it became the responsibility of the Board and not the president alone to appoint new committees, as had been the tradition.

Our high-school competition (below, 2005 winners) had grown in the last few years into a well-respected and well-attended annual event. We gave cash



prizes of equal value (\$1,000 total each category) to winners in four categories (piano, strings, vocal and winds/brass) each year. Very attractive tri-folds to promote the event and aid participants were created which also reflected the merging of parts of two committees into one. The Evelyn Bonar Storrs and the Gifts and Scholarships committees worked harmoniously to produce this very successful bit of community outreach.

Concerns about keeping up with the times, increasing our membership and being of greater service to our current members prompted several changes in related paperwork. The Musical Club application became an informational brochure, given to all guests. Instead of declining the “application” at the door, guests were encouraged to take the brochure home and decide on joining after listening to a program and reading about the Club. To increase our members’ networking ability, the Trader’s Corner and Performance Calendar were added to our Bulletin; and the Yearbook, thoroughly revised for clarity, added a category for teachers currently accepting students, as well as a new designation, SE, for string ensemble members. Another attempt to attract new members, who may be working on Thursdays, was a brief switch in the last few years to a few more Sunday programs. This was found not to be productive at all and more inconvenient to our regular audience. A bare minimum of Sunday meetings remain, to accommodate our performers who need them.



*Annette Shapiro, Susan Lowenkron and  
Virginia Allen*

Thanks to the Board:

Considering the number of the aforementioned changes, it was a relief not to have to worry about a change in venue for our regular musicales as my predecessor did. A year earlier, the Board had been kept very busy searching for an adequate new facility after

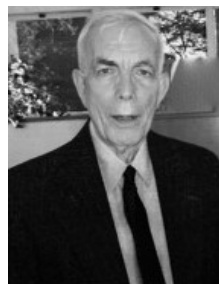
being surprised by a rent increase at Westminster Presbyterian Church. Although this was most likely due to the same increase in heating costs that we were all experiencing at the time, the Musical Club fell into a deficit, and we worried. Fortunately, there was a good response to a plea for funds to pull us out, and a plan to avoid similar mishaps in the future. Many members were relieved to be able to stay at Westminster. After comparing notes on similar buildings, it still seemed to be the best. It was comfortable and convenient, had good parking and accessibility, great acoustics, and gave us bonuses, such

as a room for our expanding music library and use of a choir room for our vocal ensemble to practice even on days when we had no formal meetings.

Special attention was given to financial issues such as educating our members through bulletin articles about the origin, need for and use of concert, scholarship and other discretionary funds.

We also distributed larger gifts while honoring former members. Money received by the Musical Club in memory of past president Mary Lane was given to Bulkeley High School. There is now a plaque on the door of their music lab, commemorating her years of teaching there and a new MIDI station with computer and music technology and software program for Bulkeley's music department. A substantial bequest by a late member, Marybeth Zimmerman, provided a welcomed addition to the principal of our Gifts and Scholarships fund. That winter, all winners of the (non-piano) high school competition received beautiful certificates indicating that they had won the Marybeth Zimmerman prize. Continuing the naming of scholarships after major donors, the following year the vocal winners received Romilda DeGangi prizes, named for another former member with a special passion for singing.

Our members performed wonderfully in their twelve to thirteen musicales each season. "Music: Sounds of the Soul" was the first theme. The second year was named "Flights of Fancy." At first it seemed odd to members to name each program after a different bird, but it worked delightfully well and many will remember the sparrows, who sang along with some of the performances high up outside the tall window at the back of the sanctuary. Two out-of-the-ordinary member programs were Watson Morrison's solo performance of Chopin *Ballades*, marking his 50 years of teaching at the Hartt School, and the remarkable rebirth of the string ensemble, led by Virginia Allen, which was so full of spirit it left everyone speechless.



*Pianist Watson Morrison*

We were visited by many celebrities. Musical Explorations brought us Brigitte Höft, from Germany, who in turn educated us about American women musicians of the nineteenth century in her country. Eleonore Pameijer, flutist, and Marcel Worms, pianist, performed incredible music of Dutch-Jewish composers before and after World War Two. The General and Artistic Director of Connecticut Opera, Willie Anthony Waters, discussed Rossini's *L'italiana in Algeri*, with selections sung by his resident singers, and Anne Koscielny presented an extraordinary piano recital and lecture on "Leipzig: City of Bach, Mendelssohn and Schumann."

Edward Cumming, music director of the Hartford Symphony, was our guest and speaker at our Annual Luncheon. Pianists Maxim Philippov and Davide Cabassi taught masterclasses and the Duo Turgeon, Canadian pianists, performed in a special concert to honor the memory of former member Carmella Sharples. Our Concert Committee arranged for great concerts by the New England Ringers, a bell choir, the Andover Brass, and up and coming violinist Lily Francis, who is the daughter of a member.



*Sandra Ann Craig  
at the organ*



*History Committee Chairs  
Betty Ohlheiser and Jane Bartlett  
with Edward Cumming at the  
Annual Luncheon*

Some of our favorite performances were given by the students we have helped through the Evelyn Bonar Storrs and Gifts and Scholarships funds. Amazingly, the level of accomplishment at the winners concerts seems to increase every year. We were also pleased to continue to offer support and encouragement to former E.B. Storrs winners, among them Melody Fader, whose concert we co-sponsored, and Daniel Pereira, who played for us with his clarinetist partner at an annual meeting.

Musical Club is such a valuable club with its opportunities for performing and appreciating music and making like-minded friends. Along these lines, a party was organized by historians Jane Bartlett and Betty Ohlheiser, a Loyalty Tea, as a celebration, reunion and thank-you to 40-or-more-year members. Even the Connecticut State Library is aware of our group's historical importance and it now holds an almost complete set of our yearbooks. To make sure that our history remains available to everyone interested, we have made the decision to reprint all of our history books, in 2006, all the way back from its origins in 1891.

## Chapter 5

### Sidelight: The High School Competition

#### A 40-Year History

By Bridget Gilchrist

The High School Competition is an important part of the Musical Club of Hartford's community outreach. It provides an excellent opportunity for the public to see how the Musical Club works as a team, at both the competition and the performance. Our focus is to help and encourage the young music students, as well as give them an opportunity to be recognized for their hard work. Our audiences at the concerts have been steadily growing and are very appreciative – many families have been in attendance, coming to support the performers!

#### History:

My records go back to 1974, the first competition.

1981-82: Piano, Strings, percussion (chaired by Pat Gronback)

1982-83: Brass, Woodwinds and Voice (chaired by Carol Downs)

Prizes offered: 1st Place = \$200, 2nd place = \$100

1983-84: Strings & Piano (co-chaired by Laura Holleran and Cynthia Treggor)

1984-85: Winds and Voice (co-chaired by Laura Holleran and Cynthia Treggor)

This pattern of alternating categories each year continued until 1992, when the E.B. Storrs donation made possible an annual Piano Competition. In 1994-95, all categories were offered, then back to alternating with Strings/Voice, and then in 1997 (co-chaired by Bridget Gilchrist & Susan Allen) Winds and Strings were offered again, and have been ever since (Winds Chair 1997-2016 has been Bridget Gilchrist).

Around 1997, we had visions of holding the competition in different locations around the state as a way to encourage many students in different locations to participate. We felt that if the students got involved once, they might stay involved as the competition moved from location to location around the state. This turned out to be a huge undertaking, and after hosting the competition one year at Rockville High School, we again returned to the Hartt School, where it has remained ever since. While we do get students from downstate, it seems the majority of our winners are local and study at Hartt.

Our competition has steadily become more known, due to the diligence of the committee in creating mailing lists and keeping posters and mailing information “at the ready” each year for distribution! We now are awarding \$4,000 in scholarship prize money to 1st-3rd place winners in all divisions: Winds, Strings, Voice and Piano. The concerts are a delightful mix of all disciplines, and the young musicians are very accomplished. Our audiences for the winner’s concerts span all ages, and everyone enjoys them!

In 2017, we will be adding a Jazz Soloist Instrumental Competition to the traditional classical competition. Students will audition to a taped rhythm section. At the concert, they will get to rehearse and then perform with a seasoned, professional jazz trio (rhythm section) in a cabaret setting that will be open to the public - again, a wonderful learning opportunity for the young, aspiring jazz student!



*Bridget Gilchrist*

May the Musical Club of Hartford continue on with this excellent community outreach endeavor to help aspiring music students of all disciplines, ever onward!

## Chapter 6

### President's Report 2006–2008 Robert Connell



On May 8, 2006, I became the first member elected as President of the Club who, just a few years earlier, would have been an Associate member and thus, ineligible to serve. I was also the first male elected as President. My election



*Robert Connell  
looking incon-  
spicuous at the back  
of a group of  
Musical Club  
Presidents: Mmes  
Ohlheiser, Bowmar,  
Holleran, Hunt,  
Niiler, Kennedy,  
Craig, and  
Gronback*

was, in a word, historic. However, without the change to the Club's Constitution & Bylaws in 2000 that eliminated membership categories, thus making all members eligible to serve in any capacity in the Club, my election never would have happened.

Being relatively new to the Club when I became President, I was acutely aware that I might not be as attuned to the history, culture, rituals and traditions of the Club as much as I should be. So, I read all three volumes of the Pursuit of Music, which recounts the Club's history. These were extremely helpful and informative and I would encourage all members, and certainly new Presidents, to read them. I also worked with Susan Allen, during her Presidency and into mine, to revise and update the Manual for Officers and

Chairs, which contains the policies and procedures for all of the Club's committees and officers. This edition was different from previous editions in that every copy contained a complete set of policies and procedures for all of the committees; previously only the officers' copies did. This change enabled each chair of a committee to gain an overview and appreciation for how the Club functioned as a whole and to see how the work of his or her committee related to the work of the other committees.

Not to be outdone by my election, the History Committee, appropriately enough, made some history of its own when, at the 2007 Annual Meeting, it surprised everyone by announcing that The Musical Club of Hartford is the oldest musical club in the state "still around." This question of which musical club in the state is the oldest had first arisen in a History Committee meeting in 2004 as a result of a New York Times article published some years ago citing a Fairfield County musical club as being the oldest. After two periods of intensive research spanning several years, the committee determined that, indeed, The Musical Club of Hartford is the oldest musical club in the state, surpassing its only competition, The Wednesday Afternoon Musical Club of Fairfield (founded 1898) by seven years, and The Schubert Club of Fairfield County (founded 1910) by nineteen years. Buoyed by this finding, the committee recommended to the Board that this information appear on various Club publications. The Board adopted the wording "Connecticut's oldest continuously active music club established by women, with members as performers" and directed that it appear on the Yearbook. This statement first appeared on the 2007-2008 Yearbook and has appeared every year since.

During my tenure, the Membership Committee, led by Susan Allen, was very active. In 2006 it embarked on a two-year project to establish a relationship with retirement communities in the Hartford area, particularly with those where members of the Club lived, in the hope of gaining new members. Letters, posters, Club brochures, schedules, and other materials were sent to the Communities' social directors. At each retirement community, a Club member who lived there agreed to serve as a liaison to the community. While the Membership Committee was successful in establishing relationships, the communities did not prove to be fertile ground for new members. This might have been because the retirement communities' vans, which we had hoped could be used to transport residents to our programs, were often in use on Thursdays for other purposes.

A more fruitful venture, spearheaded by the Membership Committee and assisted by the Hospitality Committee, was the Open House. Its goal, too, was to attract new members. The first one took place at a reception after the



Nov. 5, 2006, program, and members were encouraged to bring guests. Because it was on a Sunday, a van of residents from Avery Heights did attend. Although no new members signed up, the committee very much enjoyed putting on the event and recommended that it be done again, with no admission charge to the program or reception. The 2007 Open House was a big hit but again, no new members signed up. As a result, a third one was planned and it was oriented toward members and educating them about the Club. It, too, was a success. Since then, the Open Houses have been held every year and continue to remain popular. They have also finally realized their original intent as they have now begun to attract new members.

In December 2006, the Club was approached by Jane Bogush of Juniper House, which ran a Day Care program for a group of Russian-speaking émigrés, asking if she and her clients could attend our programs. The Membership Committee recommended to the Board that the group be allowed to attend our programs on a trial basis for the remainder of the year for a single half-year membership fee if Ms. Bogush would accompany and be responsible for them. Following Board approval Ms. Bogush and her group attended every one of the remaining programs for the season. When Stephanie Gregory, who was the performer for one of our Concert Programs, sang Rachmaninov's *Six Songs, op. 38* in Russian, the group was very moved and almost brought to tears. We knew then that we had made the right decision. The Board agreed in June to extend the membership for another year, but unfortunately Ms. Bogush left Juniper House and no one else there stepped forward to continue it. Even years later, I am disappointed that we were not able to continue this arrangement. However, it does provide a template for what could be done in the future with other similar groups in the area.

In 2006, I was concerned that, over time, we might deplete our Concert Fund as we were spending more on concerts than the fund could produce in income, so I took this issue to the Past Presidents Council and they recommended, and the Board agreed, that overages in the General Fund be used to pay for concerts. Income from the Concert Fund would only be used to hire artists of extraordinary talent who would require higher fees. In 2007, concerned that budget overages might not always exist, I proposed that we try to add to the principal of the Concert Fund. The "red box," so named because it was covered in red foil, was placed out at Concerts for collecting donations. We also placed an announcement in the Club's Bulletin asking for donations. That year we were able to raise \$1,952 for the Fund, compared to only \$38 the previous year!

One of the traditions of the Club is to honor members for their service and other contributions to the Club. In late 2006 we decided to dedicate the prizes for the 2007 High School Strings, Voice, and Winds competitions to Janet Williams. Janet joined the Club in 1931 and was a devoted member for 66 years, serving as President in 1955-56. When she passed away, she left a generous gift of money through her estate to the Club in support of the High School Competitions. Others who had known Janet also contributed to the Club in her memory for the same purpose, with one person contributing over several years. The Winners Certificates and the program were inscribed with "This year's competition is dedicated to Janet Williams." Her biography was also included in the program.

At the May 2007 Annual Meeting, Muriel Crewe Ainley, a beloved member of the Club, was recognized for her 65 years of membership in the Club. Active as a choral director in the Hartford area, Muriel was best known in the Club for having founded the Club's Vocal Ensemble in 1947 and leading it for 50 years. Unfortunately, that autumn Muriel passed away and a memorial concert featuring Emilie-Anne Gendron, a violinist, a graduate of Juilliard and a close musical friend of Muriel's, was planned.

In 2008, Laura Holleran, announced that she would be stepping down as editor of the Club's Bulletin. Given that she had served as editor for 16 years through 8 presidents, the Board decided it could not let this event pass without properly thanking her. At the

2008 Annual Meeting she was presented with a gift and an official Tribute, the first one in many years that had not been written by Laura! Laura was also honored in 2007 by Sir Richard Rodney Bennett, a friend of Laura's for many years, when he composed a two-piano work, *Lilliburlero*, for the 2008 Dranoff



*Laura Holleran in the midst of making a report*

International 2 Piano

Competition and dedicated it to

her. At the Club's Piano Ensemble Day program on March 22, 2009, Diane Day and Michelle Duffy had the pleasure and honor of performing this work with Sir Richard and Laura in attendance!

One of the missions of the Club is to aid musical projects, and two to which we gave gifts while I was President deserve special mention. In 1991, when

the Club celebrated its 100th Anniversary, the MacDowell Colony of Peterborough, New Hampshire, sent the Club a letter of congratulations. The Club had had a long relationship with the Colony since the Colony's founding in 1907 and had supported the Colony financially for over half a century. Its founder, Edward MacDowell, was the Club's first guest artist in 1898. In 2007, it was our turn to congratulate them. On behalf of the Board, I sent a letter to the Colony congratulating them on reaching their 100th anniversary. A check for \$100 was also enclosed, \$1 for each year of their existence, along with copies of all three volumes of our history, Pursuit of Music, programs for our 2006-2007 season and other materials to illustrate what we had been up to over the last several years.

The other gift was made to the Connecticut Opera Guild in 2007. That year, as we were reviewing our gifts to organizations, an opportunity arose whereby if we were to provide the Connecticut Opera Guild with a gift of \$250, the Guild would add this money to another donation received by them of \$750 and create a \$1,000 People's Choice Award for their Young Artists Opera Competition that year. The Board agreed to the gift. Over 30 singers competed in the competition. After it was over, the first award made was the People's Choice Award, and at that time the Club was recognized for its contribution. Takesha Meshe Kizart, an American operatic soprano, was the winner; she also won the top prize of \$10,000. Both the organizers of the competition and Ms. Kizart sent letters thanking us profusely for our gift.

Perhaps one of the ironies of being the first male President occurred when I was asked to participate on a panel at the Women Composers Festival of Hartford in March 2008. It was the first time a representative of the Club had been asked to speak at the festival. We were all amused that a male was representing the Club, which for so long had been led by and associated with women, at an event whose focus was on women. I gave a brief history of the Club and described its current activities. Reading those history books had paid off! I was also pleased to be able to report that during our previous season, our Musical Exploration Committee had presented a program on Women Composers for Strings, where several works by women had been performed. At the Festival, we set up a table and handed out Club materials and schedules. We also purchased an ad in the Festival's program for \$50 and gave an additional \$100 to the Friends of the Women Composers Society, which helped sponsor the Festival.

Two other decisions by the Board bear mentioning. First, in 2006, at the recommendation of the Past Presidents Council, the Board did away with the Emeritus designation, which had appeared by certain members' names in the

Yearbook beginning with the 2002-2003 Yearbook. The Council had no idea how that had started or how the people were chosen to receive it and felt that there were other ways to honor members. Beginning with the 2007-2008 Yearbook, this status was no longer used. Secondly, the Board brought an end to the Membership Card. For many years this card was the ticket to get into Club programs – no card, no entry. As noted in the Pursuit of Music, Vol. 1, “in 1954-1955, to insure that the public was aware that the Musical Club was ‘private’ club, it was required that members present their membership cards at the door.” Any guests had to be brought by the members, and even then only on guest days. But as the membership numbers began to decline and as attitudes changed, guests, invited or not, were not only welcomed at all programs but sought after. Membership cards were no longer required to be presented and they fell out of use. Finally, at its June 2007 meeting, the Board decided to cease issuing the card.

At the time of my election, I think most members focused on my being the first male president of the Club. Certainly that was the most visible difference between my predecessors and me. And being male had its moments, such as when I wore the Club’s

President’s pin, a gold leaf in the shape of a heart, at business meetings and other important Club functions. I wore the pin not as intended for a woman - as a pin or brooch - but as a tie clasp, which surprisingly looked and worked great. The Immediate Past-President’s pin, however, proved too much of a stretch - it was much too feminine in appearance - and I never wore it. However, while being the



*Margaret Teeters-Truth and Carol Downs*

first male president was significant, I thought then and I think now that my being the first “Associate” member elected as president was more important. In deciding to allow Associate members to serve on those committees and on the Board, on which previously only Active members could serve, the Active members expressed their faith in us that we would feel the same affinity for the Club and its ideals, and the same dedication and loyalty to the Club that they had exhibited for so many years. Given the large number of “Associates”

that have since followed in my footsteps and have served the Club well, I think their faith in us was well placed. Doing away with membership classes has led to a much stronger and more unified Club.



*Caroline White, Harriet Wetstone, and Jane Bartlett*



*Kay Massameno, Jean Conner, and Janet Eveleth*

## Chapter 7

### President's Report

2008-2010

Barbara Pond



I'd like to take this opportunity to thank you all for giving me the opportunity to serve you as your President. These past two years have given me the chance to meet many more of you, which has been very exciting to me.

Since I have been a member for over 10 years now, I have had the opportunity to serve on many of the club's committees, which has been great fun. If you haven't been on a committee yet, give it a try and experience a musical camaraderie. It has been said that 20% of the people do 80% of the work. If you look around you today, you will see many of that 20% right here in this room. As we work together, we grow closer as friends and colleagues.



*"Trillium": Herbert Walker, Joan Niiler, Margaret Walker*

We all have the same goals, to bring good music and better musical understanding to the community. We support other musical organizations and provide scholarships for talented high school and college musicians. Our \$45 membership dues go far toward these ends. Also, where else can you pay only \$45 for 14 concerts and two Musical Exploration lectures? We are clearly the best bargain in classical music in the Hartford area.

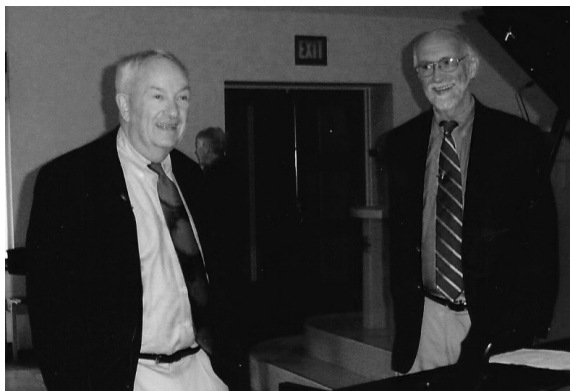
In an attempt to bring awareness to the community, I have been interviewed for Nutmeg cable access in the Plainville/Bristol/New Britain area. The DVD of that interview is available to borrow. I am hoping to continue spreading our message throughout the West Hartford/Hartford area in the coming year. Nutmeg TV has said they would tape one of our concerts for broadcast. I believe we are very unusual for a nonprofit group this size, in that everyone is a volunteer. We have no paid staff, but people who donate their expertise selflessly. Our performers are of top quality, many professionals enjoying the chance to perform music that would not otherwise be performed anywhere else.



*Back: Bridget Gilchrist, Rita Henderson, Michelle Duffy; front: Diane Day*



*Miriam Kennedy and Rosario Morant*



*Walter Mayo and  
Walter Gwardyak*

## Chapter 8

### Sidelight: History of Men in the Musical Club

By Robert Connell

Although it was five women who founded the Musical Club of Hartford in 1891, men have been involved with the Club since nearly its beginning. As Pursuit of Music, Vol. 1 reports, early in the 1890's, as the fame of the Club spread, "friends and relatives of the performers were known to secrete themselves in the butler's pantry or at the top of the stairs." Among this group were men. By 1897 this group of listeners had grown so large that the Club established an Associate membership category, and men as well as women were welcomed into it. Men were also welcomed as guest performers. However, only women were allowed into Active membership and only Active members were allowed to serve on the Club's committees and Executive Board.

By 1901 there were 79 men listed as Associate members in the Yearbook; the total number of members was approximately 400. Many of them were prominent in the professional, business, social, and cultural life of Hartford. However, later there began a steady decline in the number of men in the Club until by 1964 there was only one male left, but a very prominent one, Mr. William H. Mortensen, for whom Mortensen Hall at The Bushnell is named. In 1966 Dr. Stanley B. Weld joined him as the second male in the Club, but in 1967 Mr. Mortensen left the Club, leaving Dr. Weld as the sole male. In 1973 two other men joined the Club with Dr. Weld and from that time forward, the Club has had at least two or more men in the Club. By 1999, the Club had 8 men members. The total number of members in the Club that year was 267. In the early 2010's, the number of men grew rapidly and by 2014 the number of men in the Club had grown to 67, only 12 shy of the 79 reached in 1901! The total membership that year was 295.

#### MEN AS ASSOCIATE MEMBERS (1897-1999)

Prior to 1955, Associate members were not allowed to serve on any of the Club's committees or the Executive Board. In 1955 the Club decided to include Associate members on standing



committees and committees for the day (later it was decided to ask Associate members to only serve on the Hospitality, Ushers, and Stage committees). However, with so few men in the Club - sometimes only one - it was not until 20 years later that the first male was appointed to serve on a committee. In 1975, Mr. Henry Fowler was appointed to the Stage Committee, which had just been formally created that year. From 1975 until 1999, in any given year there were anywhere from 3 to 9 male Associate members in the Club with 0 to 2 of them serving on a committee. In 1999 there were 6 Associate male members.

#### MEN AS ACTIVE MEMBERS (1983-1999)

In 1983 the Club decided to apply for federal non-profit status. In order to meet federal non-discrimination requirements, the Constitution and Bylaws were changed, making men eligible for Active membership. It took the Club two tries and seven years before it was finally granted non-profit status, in 1990. It also took six years for the first male, David Ramsey (a pianist), to be accepted into Active membership, in 1989. Prior to that, Mr. Ramsey had been a member for seven years, joining the Club in 1982, one year before Active membership for men was made available.

From 1989 until 1999, the Club had between one and three males in any given year as Active members. However, none were ever appointed to a committee on which only Active members could serve. In 1999 there were two men who held Active membership in the Club.

#### MEN AS MEMBERS (2000-present day)

In the mid-1980's, as more and more women began working outside the home, the Club began to experience a problem of having enough Active members to fill its committees. As one president noted in the Pursuit of Music, Vol. 2, "it is getting harder and harder to man committees and even to schedule performers. We need a broader base from which to draw, especially for committee chairmen and personnel. One recommendation that warrants consideration is the granting of Active Membership to Associates who have demonstrated their devotion to the Club and who will bring to us their administrative skills rather than performance skills. We need their help." This

recommendation was never adopted. However, in 2000, still needing to address this problem, the Club finally bit the bullet and took a giant leap forward by eliminating the Active Membership and Associate Membership categories altogether, making everyone eligible to serve in any capacity in the Club. This change went into effect for the 2000-2001 season.

In May 2003, just four years after the change, the Club elected its first two listener members to the Executive Board as Members-at-Large. They were Elizabeth Miller and Robert Connell.

Mr. Connell also was the first male elected to the Board, although men who were Active members had been eligible to serve since 1983. In 2004 he was elected the Club's first male Vice-President, and in 2006 he was elected the Club's first male President. Other men followed onto the Board. In 2009 David Kennedy (as a performer would have been an Active member prior to 2000) was elected Assistant Treasurer; in 2010 and 2012 Walter Mayo (as a listener would have been an Associate member prior to 2000) was elected co-Vice-President and co-President respectively with his wife, Anne; Robert Connell was elected again to the Executive Board in 2012 as a Member-at-Large; and in 2015, Russ Salk (as a listener would have been an Associate member prior to 2000) was elected Assistant Corresponding Secretary.

There is no doubt that the elimination of membership categories in 2000 has had a tremendous impact on the involvement of men in the Club. In 2015, men made up more than 22% of the membership of the Club, more than the 19% in 1901! There are 12 men serving on various committees and the Executive Board of the Club with most serving on more than one committee. Men have now served on every committee of the Club except three – the Music Library Committee, the Reservation Committee, and the all-important Schedule Committee. In short, men have come a long way since the first days of the Club. They now participate in the governance and the planning of the activities of the Club, and are performers as well on Club programs.

## Chapter 9

### President's Report

2010-2012

Ellen Ma



The first year of my presidency was stimulating, demanding, and challenging. I thank you all for your support and encouragement throughout the year. I am deeply grateful for all the advice and perspective from the Board as well as from many individuals who have such talent, expertise, and enthusiasm in music.

The Executive Board has been busy discussing and implementing ideas that benefit the Musical Club.

During my first year of presidency, we initiated a new size yearbook which saved money and paper, and was very well received.

After much discussion by the Board and comparison shopping by diligent and enthusiastic Board members, Musical Club purchased a liability insurance policy for \$247, effective September 5, 2010.

Musical Club has put photographs and other materials on Facebook to share music, information and memorable moments with our members and friends.

The Board unanimously agreed to emailing Bulletins instead of sending hard copies to members. This new on-line Bulletin can be published in full color with color photographs, is conveniently downloadable and cost efficient.

The Rev. Phillips Brooks Henderson Vocal Scholarship was established in December 2010 to be awarded to an individual first or second place winner of the High School Vocal Competition.

Rita Henderson, Joan Glazier, and Joan Niiler would evaluate candidates at the end of his/her sophomore year in college.

Rita Henderson presented the award of \$1,000 to the first scholarship recipient, Erica Maas, at the December 8, 2011, Christmas program.

A membership outreach event took place on March 13, 2011, when Musical Club sponsored a reception at the Wood Memorial Library in South Windsor after the program performed by the Adaskin Trio Ensemble with pianist Sally Pinkas. Membership Chair Dianne Rechel coordinated monetary and voluntary baking contributions to make this event successful.



*Laura Cook and Sylvia Goldstein*

Like every year, the Open House Receptions and the Annual Luncheons enabled fellow members to learn more about Musical Club and to look for opportunities to serve on committees, as well as to mingle and be jolly.

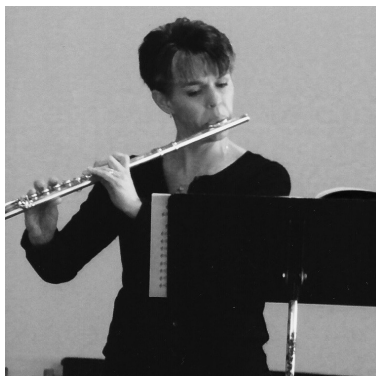
Financially we are healthy. This year we are operating comfortably within our income, and because of a generous anonymous donation of \$4,000 distributed to various funds, Musical Club has been able to give extra donations to worthy organizations this year.

Attendance to all member programs remains steady. Highlights of the season: The High School Competition Winners Concert; two

Musical Exploration programs:

“Barbara Strozzi and the Furor of the Muse,” and “The American Songbook”; the Mariangela Vacatello Piano Concert and the Katie Schlaikjer Cello Concert have drawn applauding crowds.

Our novel endeavor, “Performance-on-the-Go,” coordinated by Virginia Allen and Joan Niiler, brought our “Spirit of Friendship” program to Hamilton Heights on April 30. Participants were Virginia Allen, Susan Allen, Laura Mazza-Dixon, Anne Mayo, Joan Niiler, David Schonfeld, and Karen Scullion. We are anticipating more outreach to senior communities.



*Michelle Davis*



*Rita Henderson conducts the Vocal Ensemble*



*Cello Ensemble, (left to right): James Kirchmyer, Thomas Kugelman, Anita Wilson, Charlotte Sundstrom, David Geetter, Mary Lou Rylands, Janet Eveleth, Caroline White, Betsy Hamilton, Robert Connell*

I am very grateful to my wonderful Board and to all the Committee members for their dedication, their diligent efforts, thoughtfulness and the care and concern they share for the well-being of the Musical Club of Hartford.



*"A Musical Offering"  
Walter Mayo, Margaret Walker, Anne Mayo, Laura Mazza-Dixon, and Susan Allen*

## Chapter 10

### Sidelight: The Stage Committee

#### A 40-Year Anniversary

By Jim Day



*Heavy lifting by Stage Committee members  
Elizabeth Carabillo and Wendy Anderson*

As Musical Club is celebrating its 125th anniversary, our stage committee has reached its 40th anniversary as a formally recognized standing committee of the Club. Yet, reading between the lines of Priscilla Rose's wonderful first volume of the history of the Club from 1891 to 1981, the work of our committee began in the Club's earliest days - in the parlor at 106 Gillette Street only a couple of blocks from the location of this year's Annual Meeting. It began with the opening and closing of the piano lid and the choice of piano benches, arrangements of seating for the audience and thoughts of safe egress.

The staging needs grew as the Club expanded the performances to include strings, voices and other chamber instruments. They continued to increase as performances moved out of the parlors to larger spaces: the lecture room in Hosmer Hall on Broad Street (part of the Hartford Seminary) where two pianos were available, and to the Hartford School of Music on Spring Street and later its recital room on Elm Street. Regular meetings saw further moves to Center Church House (which necessitated the renting of a piano), the Colonial Room

of the newly constructed Bushnell Memorial (where staging expanded to present the recently-formed vocal ensemble) and then to the ballroom of the Town and County Club. The meetings were further moved to the auditorium of the Unitarian Society (where the roof would rattle on windy days adding a percussive accompaniment to performances) and then to the sanctuary of the Westminster Presbyterian Church, our current home.

Concerts and recitals open to the public were held at larger performance halls and auditoriums where the staging considerations by the club needed to interface with the professional staff, much as we do today, when we have performances at the University of Hartford's Lincoln Theater and Millard Auditorium. Such spaces included Unity Hall of the Unitarian Society on Pratt Street, Foot Guard Hall, the auditorium at the Bushnell (now Mortensen Hall), Tower Auditorium at the Hartford Insurance Group, Asylum Hill Church, and St. John's Church in West Hartford, among others.

The Musical Club's Committees of the Day, the performers themselves, bore the responsibility to plan for and carry out the staging arrangements, but, in time, other members in the audience took note of these needs and provided some assistance. A select group of members were particularly attentive to the staging needs and more regular in their assistance to the performers. In the mid-1970s this informal group was recognized as the standing committee that we are proud to be a part of today.

We greatly appreciate having the Stage Committee, such a dedicated group - most performing members themselves - who have insight into the performers' needs and often provide solutions even before difficulties become apparent to others in the audience. They return year after year to help our programs run smoothly and allow our performers to focus on the music that we love.



*A complicated setup - double basses!*

# Chapter 11

## Co-Presidents' Report 2012-2014 Walter and Anne Mayo



*Walter and Anne Mayo Co-Presidents*

In 2012, another Musical Club milestone was reached: the first time that the Club has had co-presidents. A few highlights from this two year period were: new membership categories, a major bequest, and planning for the 125th Anniversary in 2015-16.

### **The Jolidon Bequest**

In the Fall of 2012, the Club was advised by the attorney for the estate of Marjorie Jolidon that she had named the Club a beneficiary of a portion of her



*George Li, first Jolidon Concert Series artist*

estate. In a partial distribution, the Club received \$100,000. A Jolidon Committee was formed, consisting of the Finance Committee and the Investment Committee, which recommended to the Board that this unrestricted bequest, together with the existing Concert Fund (approximately \$26,000) be joined and designated the "Jolidon Fund," that the

combined moneys be conservatively invested and managed with a view to preservation of the principal, and that the income be used to enhance the



Club's concert performances by outside artists, and, when appropriate, for its Musical Exploration programs. At its meeting on May 4, the Executive Board approved these actions and reported this to the members at the May 2013 Annual Meeting. When the estate was eventually closed, the share to Musical Club totaled more than \$213,000. Her \$2.5 million estate was divided among the following organizations: Hartford Symphony, Connecticut branch of the American Guild of Organists, Musical Club of Hartford, Katharine Hepburn Cultural Arts Center, and Goodspeed Opera. We are extremely grateful to



*Piano Ensemble performers. Standing, Jane Bugbee, Linda Pezzullo, Dorothy Bognar, Constance Hegarty, Stacy Cahoon, Colette Switaj. Seated, Lean-Cheng Tan and Diane Day*

Marjorie for remembering Musical Club in this fashion, and hope that her generosity and the permanence of the fund will serve as an inspiration to other members to contribute to it or to bequeath funds to the Club in their own estate plans. The newly named Jolidon Concert Series was inaugurated in October 2013,

when the phenomenal young pianist George Li dazzled us all with a wonderful concert. Just starting his first year at Harvard, he had already played all over the world.

### **New Membership Categories**

From 2012 and into 2013, the Board, led by the insights of the Mayos, considered ways to increase membership by offering additional levels of membership, including a Family Membership at \$75, and a Student Membership at \$20. While a certain number of married members were already paying for two regular Individual Membership fees, we felt that the amount of income lost by having two individuals join as one family would be more than covered by making a friendly offer to existing and new members. These changes were proposed to the Executive Board and approved at the Annual Meeting in 2013 and as it turned out, generated quite a number of new members. A year later Musical Club started awarding each of the Storrs



*The Storrs Scholars, 2014*

Scholars a one-year complimentary membership, listing them in our Yearbook with the designation (Storrs) after their names. They are a fine addition to our performing members. By 2013 our membership swelled to more than 300, with individual, family, student and Storrs memberships. We expanded our social functions, particularly to welcome new members, with an impromptu “coffee” after the December 12 program, and with a “New Members Salon,” both elegantly hosted by Joan Fine and her Membership Committee.

In terms of musical offerings, the 2012-2013 season began a bit early, when



*Lisa Kugelman, Stacy Cahoon, and Fran Bard*

Musical Club joined Hartt School to present a special concert on September 23, 2012, at Millard Auditorium.

The performers were Peter Winograd, violin, a member of the American String Quartet, and David Westfall, piano, then co-chair of the Hartt Piano Department. They were joined by cellist Wolfram Koessel, also of the American String Quartet, and by two members of the Metropolitan Opera Orchestra, Caterina Szepes, violin, and Mary Hammann, viola. The musicians donated their services to this

concert, so that all the income from admission fees could benefit a scholarship fund honoring Peter Winograd's parents, the Arthur and Betty Winograd Scholarship Fund for young chamber music players at Hartt. Betty Winograd was a beloved teacher of piano at Hartt School and the Hartford Conservatory and a long-time Musical Club member, and Arthur Winograd was a founding member of the Juilliard String Quartet and remembered by Hartford audiences as music director of the Hartford Symphony Orchestra from 1964 to 1985.



*The Hartt School Saxophone Ensembles*

Their concert on September 23 featured music for violin and piano that Peter Winograd had played with his mother in the early years, and then *Piano Quintet No. 2 in A Major, Op. 21* by Antonin Dvořák performed by all the musicians.

Musical Club sponsored a master class taught by the two American String Quartet players on Saturday before the concert, offered to advanced chamber groups from Hartt.

Other concerts of note during 2012-2014 featured the prize-winning Italian organist Adriano Falcioni (husband of pianist Mariangela Vacatello, who performed for us in 2010), and Marian Maccarone, mezzo-soprano, accompanied by Tim Stella, harpsichord. The first Musical Exploration of the year brought Doris Lang Kosloff of Connecticut Concert Opera to discuss opera, with vocal illustrations from talented soprano Stephanie Gregory. In the spring of 2013, Welsh composer Hillary Tann, composer in residence for the 2013 Women's Music Festival, gave Musical Club members a lecture and musical demonstration about her compositions. The High School Winners Recital in January 2013 provided a very emotional moment because one of the winners came from Newtown, scene of the horrendous December shooting in the Sandy Hook elementary school. He invited members of the audience to contribute to a Newtown Fund in memory of the tragedy. Would that music could heal all the sorrow.

In spring of 2014, the Hartt Saxophone Ensembles gave us a full-length concert, directed by Carrie Koffman. In their warmup the 16 performers played a full-volume chord that threatened to raise the roof. Their ensuing concert offered, thankfully at normal volume, music from Vivaldi to the present day. We are privileged to have Hartt School in this community and value our collaborations.

The Mid-Year meeting in February 2014 was snowed out, and at a “virtual meeting” the first electronic vote was held by email to elect the Nominating Committee for next year, 2014-2015. A large number of members responded to elect the slate, and the results, along with the customary announcements of the High School Competition, Storrs, and Schedule Committees, also went out by email. (Another indication that we are creeping into the 21st century.)

A highlight of 2013-2014 was a Musical Exploration program featuring harpist Susan Knapp Thomas and one of her students, Pearl Rourke. Pearl has been a member of Musical Club since before she could play a full-size harp,

and she has been a favorite of the members ever since she joined as a young child.

### **Looking toward the 125th Anniversary**

During our term we were asked by the Council of Past Presidents to chair the 125th Anniversary Season (2015-2016), and we spent a lot of time planning programs and festivities for that milestone.

This project carried over into 2014-2015 for the Mayos, with the assistance of a very helpful group of Musical Club members. But more about that in the next two chapters!



*Musical Club's youngest  
member, harpist  
Pearl Rourke*

## Chapter 12

### President's Report

2014-2016

Linda MacGougan



These two years could be titled Prelude and Fanfare, a Celebration of the 125th Anniversary of Musical Club. Throughout the Club, touching nearly every committee, activity was intensified in earnest in 2014-15 as we made plans, which were then brought to fruition in 2015-16.



*Piano Ensemble performers Ellen Ma, Lean-Cheng Tan, Elizabeth Carabillo and Susan Hunt*

With a goal of building a strong organization for the anniversary year and beyond, the Board and committees focused on increasing membership numbers, broadening participation in the work of the Club, and building attendance at programs, all efforts continued from previous years.

Publicity received a special emphasis. Articles were written about every program and appeared in local newspapers, often accompanied by photos. These articles also appeared on our website and were distributed to our membership via email. WWUH regularly

advertised our programs and aired a public service announcement about the Club. A Musical Exploration program was videotaped and shown on West Hartford Community Television. Jennifer Huguet, author of the article about our history in Connecticut Explored, created a podcast about the Club today

featuring three members. Also through the connection with this magazine, an updated logo was created (see Cover). The flyer for the High School Competition was re-designed for its 40th year, in 2016, presenting a fresh face for the Club to the hundreds of schools, libraries and teachers who receive it.

Varied strategies were employed to invite newcomers to join and to encourage greater participation of current members. For the first time, in 2015 the Open House kicked off the season. Since guests were admitted free and the full program year lay ahead, it was hoped that this would encourage guests to become members. Indeed, it did, with the help of advance work by the



*Michelle Duffy, pianist, accompanying soprano Barbara Pond*

Membership Committee, which sent out invitations to prospective members. The lovely reception which followed provided the perfect opportunity to welcome guests and new members, as well as long-time ones. The name tags of new members were adorned with small

stars so that others could easily identify and greet them. The Membership Committee reached out to area senior centers and, as a result, two programs in 2014-15 were attended by groups of senior citizens who came in vans. The Performance and Schedule Committees were dedicated to bringing in new performing members and created a mix of new and old on each program. To boost attendance at the 2015 Annual Meeting and Luncheon, the Board and Membership Committee called new members and some long-time ones. This resulted in a noticeably larger group than in recent years. For the first time, members were assigned to tables beforehand, with an eye toward creating congenial groups. This was felt to be a welcoming gesture and contributed to a lively social atmosphere for the luncheon. For the Annual Meeting and Luncheon in 2016, these efforts were magnified, as described later in this booklet.

The result of these efforts was 73 new and rejoining members from 2014-16, for a total membership of 331 as of the 2016 Annual Meeting. The goal for the Anniversary season was 50 new members, and 47 brand-new members

were added. Attendance at programs also increased during the three seasons beginning with the fall of 2013 through the spring of 2016, for an average of nearly 100. (The average attendance in 2012-13 was about 75.)

A major change in the operation of the Club was the decision to discontinue the Mid-Year Business Meeting, held in February each year. It was felt that writing two reports per year was a burden to officers and committee chairs, and that the general membership had little interest in hearing them, as evidenced by diminishing attendance at that meeting. The Board discussed this for several months, described it in the Bulletin, and proposed it to the membership at the 2015 Mid-Year Business Meeting. Members were invited to share their thoughts, and the Board discussed it further. As a result, the proposal was that the Mid-Year Business Meeting became a Mid-Year Meeting, the content of which would be left open for the Board to determine each year. The meeting could be purely social, or purely musical, or organizational; the Board would decide what would be most worthwhile. The By-Laws Committee sprang into action to draft the proposed revisions, which were then voted on and unanimously approved at the 2015 Annual Meeting. Subsequently, the Red Book (the instructional manual for officers and committee chairs) underwent a major revision to reflect these changes and make other needed updates.

The first Mid-Year Meeting, on Feb. 4, 2016, was called “Open Forum: Musical Club in 2020 and Beyond.” Members were invited to submit discussion topics in advance, and a long list emerged: topics ranged from the place of jazz in our programming to the length of our season. The meeting offered a good opportunity for members to share ideas. The Board promoted the meeting with announcements, printed and oral, and circulated sign-up sheets in advance. This resulted in an attendance of 60 people, significantly higher than in recent years, and members seemed to appreciate the less formal, more interactive character of the meeting.

The 2014-15 season offered excellent musical experiences through the Jolidon Concerts and Musical Exploration programs, as well as through concerts sponsored collaboratively with other organizations.

### **Jolidon Concert: Claire Huangci, Pianist**

Starting her career as a child prodigy, Claire Huangci has become one of the most sought-after pianists of her generation. She has performed with many of the world’s great orchestras and also in numerous solo concerts. With her technical brilliance, deep musical expression, playful virtuosity and keen sensibility she captures her audiences wherever she plays. Her table at the

back of the audience offering CD's was quickly mobbed and sold out. The Club has received many requests to bring her back.

### **Jolidon Concert: Latitude 41, Piano Trio**

Violinist Livia Sohn, cellist Luigi Piovano, and pianist Bernadene Blaha came together to form Latitude 41 in 2009 as a result of their previous musical collaborations and mutual passion for chamber music. Since then they have performed across the country, accumulating rave reviews. Their program included *Piano Trio in G Major Hob. XV/25 ("Gypsy")* and *Piano Trio No. 2 in e minor, Op. 92*, by Camille Saint-Saens, with an encore from Mendelssohn, the Scherzo movement from his d minor trio. Their name comes from the fact that they all live on Latitude 41, though on opposite sides of the Atlantic.



### **Musical Exploration programs arranged by David Schonfeld**

**Ira Braus, The Music of C.P.E Bach:** Associate Professor of Music at Hartt School Ira Braus discussed the life and performed music of this composer on the 300th anniversary of his birth.

**Robert Black and the Double Bass:** Associate Professor of Double Bass Robert Black was joined by a daunting number of bass viols, to the delight of the audience (see photo on page 31).

### **A Concert Tribute to Marjorie Jolidon**

In March 2015, the Hartford Chorale presented a concert entitled "Great Music of France" at Immanuel Congregational Church in Hartford, featuring *Requiem* by Maurice Duruflé, with Larry Allen as Guest Organist. Musical Club contributed to the organist's fees in memory of Marjorie Jolidon, who was a long-time friend of Mr. Allen's; Mr. Allen, in turn, is a long-time specialist in the music of Duruflé. Though Hartford Chorale was not able to meet the deadline for including this event in our Yearbook, it is listed here with the Special Events of the 2014-2015. Many Musical Club members were either singing with the Chorale or in attendance at the concert.

### **Another co-partnership with Hartt**

Leading up to its celebration marking 125 years of supporting music in the community, the Musical Club of Hartford again co-partnered with Hartt School of Music to present a concert by Peter Winograd, violin and Wolfram Koessel, cello (both of the American String Quartet), and David Westfall, piano (Chair, Classical Instruments, at Hartt School), on Sunday, November 9, 2014. The



concert was again a benefit the Winograd Scholarship Program for Chamber Musicians studying in the Hartt Community Division, named for Betty Winograd, a long-time Musical Club member and beloved piano teacher at Hartt and the Hartford Conservatory, and Arthur Winograd, Music Director of the Hartford Symphony Orchestra for a generation.

As before, on the Saturday preceding the performance, Musical Club sponsored a Master Class for Hartt Community School chamber musician groups, with instructors Peter Winograd and Wolfram Koessel, held in Berkman Auditorium at the University of Hartford. [Concert notes courtesy of Anne Mayo]

The outstanding musical events of the anniversary season of 2015-16 are described in that section. One that warrants attention here, because of its ground-breaking nature, is the Jolidon Concert of Oct. 28, 2015, featuring the New England Jazz Ensemble's premiere of Musical Club member Walter Gwardyak's arrangement of Prokofiev's *Peter and the Wolf*, narrated by jazz singer Giacomo Gates. This was the first professional jazz group to perform for



*Peter and the Wolf: Performance of a jazz version by the New England Jazz Ensemble*

the Club in its concert series; the first collaboration of Musical Club with the public schools, in this case the West Hartford Schools Department of Fine and Performing Arts; the first of our concerts to be held in a high school auditorium

with most of the audience composed of middle and high school jazz musicians from throughout the Hartford area; the first time we sponsored master classes for student jazz groups. Many Musical Club members and people from the community were in attendance, and the event was much acclaimed.

A further incursion into the world of jazz will be initiated in the 2016-17 season, with a High School Competition for jazz soloists. With expertise from within the Club and beyond it, plans have been in the works since 2015, with the Board's support and encouragement. The competition will have one division for all the jazz soloists, with prizes the same as for the regular competition. Winners will be presented in a cabaret concert setting on a Sunday afternoon, accompanied by a professional jazz trio.

Maintaining our traditions. Adapting to the times. Always faithful to the best in music.



*Duo-pianists Dorothy Bognar and  
Jane Bugbee*

## Chapter 13

### Sidelight: The 125th Anniversary Season

By Anne Mayo

The 125th Anniversary Committee, chaired by Walter and Anne Mayo, included Virginia Allen, Beth Berman, Nicole Chapman, Robert Connell, Michelle Duffy, Joan Fine, Claudia Gwardyak, Laura Holleran, Miriam Kennedy, Laura Mazza-Dixon, Ami Montstream, Russ Salk, David Schonfeld and Anita Wilson.

The Committee's goal was to have substantial member participation in the Anniversary Year and the planning process began with the Schedule Committee. Anne Mayo and Ginny Allen spent an afternoon at the CT Historical Society, looking through old file folders and past Musical Club programs. In their search they found a file folder full of old autographed programs - Marian Anderson, Pablo Casals, duo-pianists Josef and Rosina Lhevinne and others. This seemed instantly appealing, and a theme was born: "Autographs."

Anne and Walter had contacted Connecticut Explored magazine to see if they might print an article about Musical Club, to appear in their 2015 Fall issue. They agreed to do so, and their staff writer Jennifer Huguet created a six-page spread about Musical Club, including a number of old photos also unearthed at the Historical Society. So that the article could reach all Musical Club members, with the permission of Connecticut Explored Anne included a reprint of the article in a Souvenir Program of the year's schedule, mailed to all members with postage courtesy of the magazine. The Souvenir Program also included reprints of some articles from Musical Club's past, like an account of the early years by Viola Vanderbeek, along with photos of the performers who had autographed the original programs.



*Viola Vanderbeek*

## ***“Autographs”***

### ***Member programs from 2015-2016***

- *Sept. 24: paired with 10th anniversary, 1901, concert by Mme. Schumann-Heink*
- *Oct. 1: paired with concert by Marian Anderson, May 6, 1937*
- *Oct. 15: paired with concert by Mr. and Mrs. Arnold Dolmetsch, 1910*
- *Nov. 5: honoring Pablo Casals in a program from March 14, 1916*
- *Dec. 10: salute to church music in a program from Jan. 18, 1934*
- *Jan. 14: honoring the 85th anniversary and a “Salute to the Heritage of the United States”*
- *Jan. 28: salute to Francis Poulenc, who performed in 1950 for Musical Club with Pierre Bernac*
- *Mar. 3: honoring the Musical Club’s 75th anniversary, including a concert by Karen Wolfe Shaw*
- *Mar. 20: piano ensemble program honoring Josef and Rosina Lhevinne, who celebrated Musical Club’s 50th anniversary*
- *Apr. 7: a program of the works of composer Elizabeth Austin honoring Viola Vanderbeek\*, and featuring a setting for SATB of Robert Frost’s “The Road Not Taken,” specially composed for Musical Club’s 125th anniversary.*
- *Apr. 28, a program honoring Edward MacDowell, Musical Club’s first guest recitalist, who performed on Friday, March 11, 1898*



*Composer and 40-year member  
Elizabeth Austin*

*\*Viola Vanderbeek was a distinguished member of Musical Club for eighty-two years (and lived over 100 years). In 1961, she shared her memories of the beginnings of the club with historian Priscilla Rose during the Musical Club’s 70th Anniversary Year. They were published in the first volume of the Club’s history, *The Pursuit of Music*.*



*Karen deBergh Robinson  
dressed for a ride in an  
early 20th-century vehicle*

The committees responsible for the member programs took a variety of approaches, all very creative. Some wore costumes evoking the period (a number of unusual hats), some played the exact pieces on the original programs, and some played pieces appropriate to the era or to the composers or performers.

**The Jolidon Concert Series** offered two concerts this year: in the fall, the New England Jazz Ensemble presented the premiere of Walter Gwardyak's jazz version of Prokofiev's *Peter and the Wolf*, narrated by jazz singer Giacomo Gates. (This program is described in Chapter 12.)

In the spring, Mariangela Vacatello, pianist, and Adriano Falcioni, organist, returned to give a joint recital at St. John's Episcopal Church in West Hartford, with some solo pieces and some piano/organ duets. It was a fitting way to close out the Anniversary year.

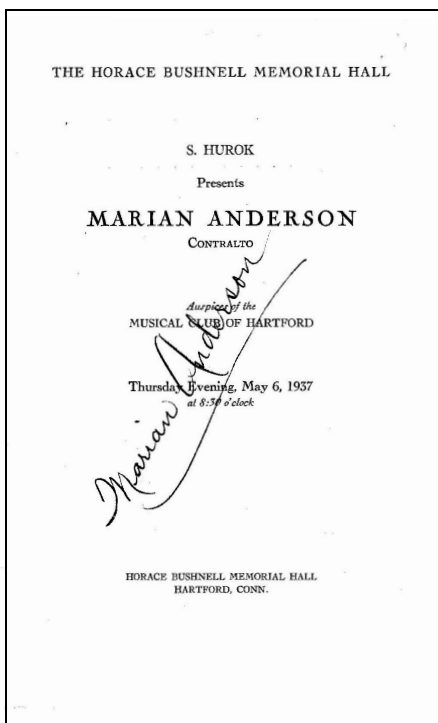
### **Special Event: A Concert in Memory of Anne Koscielny**

Anne Koscielny, who performed for Musical Club in 1990 to open its 100th season, died on February 15, 2015. In September 2015, at the request of her husband, pianist Ray Hanson, Musical Club presented a concert in her memory, co-sponsored with Hartt School. The concert featured performances by two of her former students, internationally renowned pianists Mia Chung and Robert Henry.

### **Anniversary Year Musical Ex programs**

*A look back:* As part of the Anniversary year, in November we screened two videos made in 1984 upon the publication of Priscilla Rose's *Pursuit of Music*, her history of the club's first 90 years. One featured a panel (which included Miss Rose) led by Sylvia Goldstein discussing the Club's history, the other was a half-hour recital by club members.

*A look forward:* Inspired by accounts of El Sistema, a music instruction system founded by Venezuelan educator José Antonio Abreu and applied with explosive success by the charismatic conductor Gustavo Dudamel, in February Musical Exploration Chair David Schonfeld assembled a group of panelists from various organizations involved in bringing music instruction to inner-city schools. The panel included Susan Mazer of Charter Oak Cultural Center; Bert Landman of the Trinity Episcopal Church Choir School; and Calida Jones, leader of a music program in the Waterbury school system.



### **125th Anniversary Luncheon**

While all the year's music was going on, Joan Fine was busy with her committee planning a luncheon at the Town and County Club to create a fitting end to the year of celebration. The committee designed and mailed out invitations to all members. Their goal was to have 125 people attend the 125th birthday – and 125 did! Entertainment featured a half-hour recital by pianist and composer Neely Bruce, assisted by flutist Leo Snow. Neely Bruce is a composer, performer and scholar of American music. He joined the faculty of Wesleyan University in 1974, where he is the John Spencer Camp Professor of Music. For the 125th Luncheon Recital, Neely made sure to include a piece by Ethelbert Nevin, a composer much favored by the young women who started the Musical Club in 1891. It was a magical day in a magical year.

# Chapter 14 - **FINALE**

## Reflections on 125 years

By Linda MacGougan

*[This is the President's Report to the Annual Meeting on May 5, 2016.]*

The date is engraved in all our hearts - May 4th, 1891 - the genesis of the Musical Club of Hartford. And here we are, 125 years and 1 day later, celebrating its existence. However, if this Club was merely still existing, there wouldn't be all that much to celebrate. Happily, that is not the case. Musical Club is vibrant and flourishing.

I thought it would be interesting to touch on some of the ways that the Club has changed through the years, and on some of the ways we've stayed the same.

First, what's different:

WHO we are: our membership. The Club started with 5 young women called together by Frances Hall Johnson, a pianist and teacher, for the purpose of sharing their musical accomplishments. This was during the heyday of the parlor musician, friends and family performing for one another in their homes. Hartford had well-developed church choirs and a choral union, but there was no symphony, no Bushnell Hall.

By 1901, just 10 years after its founding, there were nearly 400 members; 40 of those were performers; about 80 were men.

By 2000, distinctions between Active and Associate members were abolished, allowing everyone to participate fully in the Club, whether as performers, committee members, on the Board - or all three! This step contributed greatly to the vitality of the Club today.

WHERE we meet: that's changed about 25 times through the years, starting with Miss Johnson's home at 106 Gillette Street, a few blocks from here, and now in the sanctuary of Westminster Presbyterian Church in West Hartford.

WHEN we meet: Meetings originally took place every week, for 8 months of the year, first on Saturday afternoons, then switching to Thursday mornings in 1901. It was the fuel shortages caused by WW II that forced a reduction in the schedule to two meetings per month.

HOW it's possible: We all pay the dues, our primary funding source today as it was at our inception. What's different now is that the Club consistently operates in the black, while able to expand its offerings. How many institutions

can claim that today? Bequests from our members over the years, including a substantial one by Marjorie Jolidon in 2012, have allowed us to explore new opportunities. We'll hold our first-ever high school jazz competition in 2017, and we're in the preliminary stages of planning a composition contest for college students.

The other part of HOW, more important than money in the success of our programs, is the people who volunteer to run them. And this is when I switch to the What's Stayed the Same part of my report.

Musical Club's success - and the reach of its offerings - is owing completely to the donation of countless hours. We are a club richly blessed with capable, enthusiastic members with a desire and ability to volunteer. Even so, the challenge of finding enough volunteers to carry out our mission is constant. Happily for the people who can and do volunteer, there is a reward that comes with contributing to a worthwhile endeavor in a spirit of warm collegiality.

Other constants in our history?

These all belong in the WHY category. WHY was Musical Club founded. WHY does it continue to exist.

At its core, the *raison d'être* for Musical Club is to experience live music together, whether as performers or listeners. This year, through our 10 member-performer programs we featured 90 different performers and an attendance exceeding 1,000. This sharing of music nourishes us, builds our musical skills and experiences, and gives us the desire and energy to promote music in our wider community.

Here are 4 ways we do this:

1) Through scholarships, as you've heard from reports about the high school competitions and the E.B. Storrs awards, amounting to more than \$35,000 this year. The giving of "assistance to promising young artists" became part of our mission statement in 1949 and it's one of the activities of which we're most proud.

2) Through the donation of funds to musical organizations: This year, we're giving \$4,000 to local orchestras, choruses, and children's music programs. We've donated to the Hartford Symphony every year since its founding, this year doubling our gift to \$1,000, in recognition of its financial challenges and of its importance to our region. Of course, we'd like to give much more to the many struggling organizations; the needs are great.



3) Through education about diverse musical topics. In its early years, members presented their own research papers on a regular basis. Now, our Musical Exploration series also brings in experts for our edification. Indeed, the first mission statement for the Club was “The Study and Performance of the Best Music.” It’s interesting to note that by Best Music, our founders did not mean Music That’s Been Around a Long Time. They explored the music of composers living in their time - Grieg, Bartok, Britten, to name a few. This year we commissioned and premiered a composition by noted composer (and Musical Club member), Elizabeth Austin. We continue to aspire to be forward-thinking.

4) Through bringing outstanding musicians to our area for public concerts. This began in 1898 with a concert by Edward MacDowell and has been a tradition ever since. Francis Poulenc, Pablo Casals, Marion Anderson - to name a few - are artists who came to Hartford thanks to Musical Club.

We’ve done this independently but also in collaboration with other organizations. This year for the first time, with the West Hartford Public Schools, we co-sponsored a jazz concert and master class. The featured work was the premiere of a jazz arrangement of Prokofiev’s *Peter and the Wolf*, composed by Musical Club member Walter Gwardyak, and performed by the New England Jazz Ensemble. The auditorium at Conard High School in West Hartford was filled with an enthusiastic audience of middle and high school students from the greater Hartford community, as well as our own members and members of the public.



*Robert Connell with Jolidon Concert performer  
Claire Huang-ci*

Although some of the externals of Musical Club have changed through the years, our core values are the same as they were 125 years ago. I think our founding members would be pleased to see the Club as it is today. Despite the many changes since our founding - societal, technological and economic - we stay true to their vision.

To close, I’d like to read some words of our founder, Frances Hall Johnson, which articulate that vision.

*We know it is not possible to over-estimate the value of personal musical striving as a direct mental discipline, as well as opening up the mind to things beautiful, but to encourage the progressive spirit as well as an altruistic one is the aim desired and should be carried on by the Musical Club.\**

We are proud of our 125-year history and excited about our future. Our motto: Semper Fidelis Pro Summo Musicae - always faithful to the best in music.

\* From Musical Memories of Hartford, Frances Hall Johnson, 1931

## *The First President...*



*Frances Hall Johnson, President 1893*

## *...and the Latest!*



*President-elect  
Lean-Cheng Tan (for term  
2016-2018)*

## ARTIST CONCERTS 2001-2016

- 2001-2002 Amelia Piano Trio  
Jason Duckles, cello, Anthea Kreston, violin, and  
Jonathan Yates, piano  
Jon Humphrey, tenor and Raymond Hanson, piano
- 2002-2003 Triple Helix Piano Trio: A tribute to the life of Beatrice Abrams  
Rhonda Ridler, cello, Bayla Keyes, violin, and Lois  
Shapiro, piano  
Goldspiel/Provost Classical Guitar Duo  
Alan Goldspiel and Richard Provost
- 2003-2004 Ulrich Urban, pianist, professor at Felix Mendelssohn  
Musikhochschule in Leipzig, Germany, Concert and  
Master Class  
The Adaskin Trio  
Emlyn Ngai, violin, Steve Larson, viola, Mark Fraser, cello  
At the last minute, they were joined by substitute violist  
Carlos Boltes, and pianist Sooka Wang
- 2004-2005 New England Ringers (bell-ringing choir)  
Carmela Sharples Memorial Concert: Duo Turgeon,  
Edward and Anne-Louise Turgeon, duo-pianists
- 2005-2006 Andover Brass  
Frank Tamburro, trumpet, James Ackley, trombone, and  
Walter A. Gibson, tuba  
Lily Francis, violin (accompanied by her mother, member  
Margreet Francis, piano)
- 2006-2007 The Hartt Steel Band  
Stephanie Gregory, soprano
- 2007-2008 Leonid Sigal, violin  
Cappella Clausura, early music ensemble
- 2008-2009 Patricia Schuman, soprano, with Megan Sesma, harp  
Muriel Crewe Ainley Memorial Concert  
Emilie Gendron, violin
- 2009-2010 Luiz de Moura Castro, piano  
Serena Huang, violin

- 2010-2011 Trio D'Anche  
 Brian Kershner, bassoon, Thomas Labadorf, clarinet, and  
 Libby Van Cleve, oboe  
 Rabinovich, Dickbauer, Francis, Haas Piano Quartet  
 Johannes Dickbauer, violin, Roman Rabinovich, piano,  
 Lily Francis, viola, and Michael Haas, cello
- 2011-2012 Mariangela Vacatello, pianist  
 Katie Schlaikjer, cello
- 2012-2013 Adriano Falcioni, organ  
 Marian Maccarone, soprano, and Tim Stella, harpsichord,  
 "Passion and Folly in Baroque Song"
- 2013-2014 George Li, pianist  
 The Hartt School Saxophone Ensemble  
 Carrie Koffman, Director
- 2014-2015 Claire Huangci, pianist  
 Latitude 41, Piano Trio  
 Livia Sohn, violin, Luigi Piovano, cello, and Bernadene  
 Blaha, piano
- 2015-2016 New England Jazz Ensemble Premiere of the jazz version of  
 Prokofiev's *Peter and the Wolf*  
 Mariangela Vacatello, piano and Adriano Falcioni, organ,  
 Duo Recital for Piano and Organ

## MUSICAL EXPLORATION PROGRAMS 2001-2016

- 2001-2002 Dr. David G. Woods, Dean, School of Fine Arts, University of  
 Connecticut: "Looking into the Crystal Ball: The Future of  
 Music in the Twenty-first Century"  
 Judith Davidoff: "Travels with my Fiddles"
- 2002-2003 Dr. Ronald Squibbs: "Perspectives on Iannis Xenakis:  
 Composer, Architect, Visionary"  
 Laura Mazza-Dixon, chair: "Art of Henry Purcell,"  
 with Sudie Marcuse, soprano
- 2003-2004 The PianOV0 Trio from Weimar, Germany  
 As visa difficulties prevented this concert from happening,  
 Elizabeth Austin set up a discussion called "Connecticut  
 Composers: Alive and well!" new music (on CD) with a  
 panel of CT composers Ken Steen, Robert Carl, Stephen  
 Gryc and Elizabeth Austin herself

Jerome Reed, Professor of Piano at Lipscomb Univ., Nashville:  
“Charles Ives”

- 2004-2005 Brigitte Höft: “Amy Beach in Germany”  
Marcel Worms, pianist, and Eleanore Pameijer, flutist, both from  
Holland: “Music in the Time of Anne Frank”
- 2005-2006 Willie Anthony Waters, General and Artistic Director,  
Connecticut Opera, with the Opera’s Resident Artist Singers:  
“Rossini’s *L’italiana in Algeri*”  
Anne Koscielny: Lecture/Recital, “Leipzig: City of Bach,  
Mendelssohn and Schumann”
- 2006-2007 Dr. Alain Frogley, Music History Professor at the University of  
Connecticut: “Ralph Vaughan Williams, Heir and Rebel”  
Dr. Susan Mardinly: “Women Composers for Strings”  
Music of Amy Beach, Elisabeth-Claude Jacquet de la  
Guerre, Clara Schumann
- 2007-2008 Duo Del Sur  
Gonzalo Cortes, flute, and Gabriel Löfvall, piano  
Janet Eveleth, chair: “Evolution of Keyboard Instruments”  
from a small 19th century portable pump organ to clavichord,  
harpsichord, grand piano and pipe organ
- 2008-2009 Walter Gwardyak and Walter Mayo: “...and All That Jazz”  
Dr. Bruce Bellingham: “Baroque Performance Practices”
- 2009-2010 Janice Grower and Laura Holleran: “Gershwin Presentation,”  
slides of vintage Gershwin sheet music covers with music  
provided by Anne Filion, mezzo-soprano; David Kennedy,  
baritone; and Paul Bisaccia, piano  
Anne Filion and Adriana Dal-Pra Chichester: “Classical Arab  
Music and Dance”
- 2010-2011 Laura Mazza-Dixon, chair, with guest Ann Carter-Cox:  
“Music of the British Isles”  
Laura Mazza-Dixon, chair: J. S. Bach’s “The Musical Offering”
- 2011-2012 Dr. Susan Mardinly: “Barbara Strozzi and the Furor of the Muse”  
Colin McEnroe and Steve Metcalf: “The American Songbook”

- 2012-2013 Doris Kosloff, “Preview of the Connecticut Concert Opera production of The Daughter of the Regiment”  
Composer Emily Tann, “Preview of the Women’s Music Festival”
- 2013-2014 Susan Knapp Thomas, harpist, with her student Pearl Rourke Sarah Masterson: “Women Composers for Keyboard”
- 2014-2015 Ira Braus, “The Music of C.P.E. Bach”  
Robert Black and the Double Bass
- 2015-2016 “Musical Club of Hartford: A Retrospective”  
featuring a program taped in 1984 by West Hartford Public TV  
“El Sistema in Hartford”

*Right: Jane Bartlett shared some of her memories with us at the airing of the 1984 videotape*



## SPECIAL EVENTS 2001-2016

- 2001-2002 Hartford Piano Society Concert and Master Class with Boris Berman
- 2002-2003 Musical Club Scholarship Alumna Concert with Melody Fader, piano  
Hartford Piano Society Concert and Master Class with Antonio Pompa-Baldi  
Hartford Piano Society Concert with Horacio Gutierrez
- 2003-2004 Hartford Piano Society Concert and Master Class with Anne Koscielny, special guest artist for the Society’s 20<sup>th</sup> anniversary
- 2004-2005 Hartford Piano Society Concert and Master Class with Maxim Philippov , Russian pianist  
Hartford Piano Society Concert and Master Class with Volodymyr Vynnytsky, Ukrainian pianist

- 2005-2006 Hartford Piano Society Concert and Master Class with  
Davide Cabassi, Italian pianist
- 2006-2007 Hartford Piano Society Concert and Master Class with  
Maxim Philippov, Russian pianist
- 2007-2008 Hartford Piano Society Concert and Master Class with  
Alexander Kobrin, Russian pianist
- 2008-2009 Hartford Piano Society Concert and Master Class with  
Alexander Ghindin, Russian pianist
- 2009-2010 Hartford Piano Society Concert and Master Class with  
Irina Plotnikova, Russian pianist
- 2010-2011 Hartford Piano Society Concert and Master Class with  
Mariangela Vacatello, Italian pianist
- 2012-2013 Concert and Master Class co-sponsored with The Hartt School to  
benefit Arthur and Betty Winograd Chamber Music Fund:  
“Peter Winograd, David Westfall and Friends”  
Performers: Peter Winograd, violin, and Wolfram Koessel,  
cello, both of the American String Quartet; Caterina Szepes,  
violin, Mary Hamman, viola, and David Westfall, piano
- 2014-2015 125<sup>th</sup> Anniversary Special Event: Concert and Master Class  
to benefit the Arthur and Betty Winograd Chamber Music Fund,  
co-sponsored with The Hartt School  
Performers: Peter Winograd and Wolfram Koessel of the  
American String Quartet and David Westfall, piano  
Memorial Concert for Margaret Teeters-Truth, with  
performances by Musical Club members and a recording of  
Margaret singing Mozart’s *Alleluia*.  
Musical Club sponsorship of Larry Allen’s guest appearance  
in the Duruflé *Requiem* performed in the Hartford  
Chorale program, “Great Music of France,” Immanuel  
Congregational Church, Hartford
- 2015-2016 Concert in Memory of Anne Koscielny, a special event  
co-sponsored with The Hartt School of Music  
Mia Chung, piano and Robert Henry, piano

## *Past Presidents*

1893-1894 Miss Frances Hall Johnson\*

1894-1895 Miss Grace L. Plimpton\*

1895-1896 Mrs. Ansel G. Cook\*

1896-1897 Miss Mabel C. Washburn\*

1897-1899 Mrs. James P. Andrews\*

1899-1901 Miss Frances Hall Johnson\*

1901-1903 Miss Mary Bulkeley\*

1903-1904 Miss Mary S. Robinson\*

(Mrs. Adrian Lambert)

1904-1906 Miss Lillian L. Bissell\*

1906-1909 Miss Mabel C. Washburn\*

1909-1911 Miss E. Marguerite Holcombe\*

1911-1913 Miss Mabel Johnson\*

1913-1917 Miss Mary Bulkeley\*

1917-1919 Miss Lillian L. Bissell\*

1919-1923 Miss Viola Vanderbeek\*

1923-1925 Mrs. Nellie Carey Reynolds\*

1925-1929 Mrs. Gertrude D. Fothergill\*

1929-1932 Miss Mabel Wyllys Wainwright\*

1932-1934 Mrs. A. J. W. Myers\*

1934-1936 Miss Florence A. Atkins\*

1936-1941 Mrs. Norma Allen Haine\*

1941-1944 Mrs. Grace Preston Naylor\*

1944-1946 Mrs. Stanley B. Weld\*

1946-1948 Mrs. Edward N. Allen\*

1948-1950 Mrs. Peter J. Scafarello\*

1950-1952 Mrs. Wendell P. McKown, Jr.\*

1952-1954 Mrs. Maude Hurst Blanchard\*

1954-1955 Mrs. Ruth Cabbage Dorsey\*

1955-1956 Mrs. Othniel G. Williams\*

1956-1957 Mrs. Esther Nelson Ellison\*

1957-1959 Mrs. Grace Tumbridge Fowler\*

1959-1961 Mrs. Donald H. Burr

1961-1963 Mrs. Myron H. Clark\*

1963-1965 Mrs. Ruth B. Hurwitz\*

1965-1967 Mrs. A. Frederick Serbin\*

1967-1968 Miss Geraldine Douglass

(Mrs. W. Nickerson)

1968-1970 Mrs. Llewellyn C. Schuler\*

1970-1972 Mrs. Leon W. Zimmerman\*

1972-1973 Mrs. Frank Stafford Jones\*

1973-1975 Mrs. James N. Bagnall\*

1975-1977 Mrs. Robert J. Ohlheiser

1977-1979 Mrs. Norris P. Swett\*

1979-1981 Mrs. Harry O. Bartlett

1981-1983 Mrs. Audrey J. Lindner\*

1983-1985 Mrs. Miriam S. Kennedy

1985-1987 Miss Mary R. Lane\*

1987-1989 Mrs. Laura W. Holleran

1989-1991 Mrs. Carol Boehm Hunt

1991-1993 Mrs. Joan Elser Niiler

1993-1995 Mrs. Sandra Ann Craig

1995-1997 Mrs. Marjorie Jolidon\*

1997-2000 Mrs. Patricia Gronback

2000-2002 Miss Florence Bowmar\*

2002-2004 Mrs. Colette Switaj

2004-2006 Mrs. Susan Allen

2006-2008 Mr. Robert Connell

2008-2010 Ms. Barbara Pond

2010-2012 Mrs. Ellen Ma

2012-2014 Walter Mayo and Anne Mayo

2014-2016 Mrs. Linda MacGougan

*\*deceased*